

CMRU
Contemporary Music Research Unit
Music Department
Goldsmiths

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Compositional Aesthetics and the Political
Contemporary Music Research Unit, Music Department,
Goldsmiths, University of London

Friday 20th February 2015:

Time	Event	Venue	
9:30 - 10:20	Registration and Coffee	RHB167	
10:20	Introduction and Welcome: Goldsmiths Contemporary Music Research Unit	RHB167	
10:30 - 11:45 Keynote 1	Vladimir Tarnopolsky, Centre for Contemporary Music, Moscow Conservatory New Music in Contemporary Society. Irony of History Chair: Professor Roger Redgate, Head of Composition, Goldsmiths, University of London	RHB167	
11:45 - 12:00	Coffee Break	Loafers	

12:00 - 13:00 Session 1: Experimental Music and Performance		RHB167	
Chair: Alistair Zaldua, Goldsmiths, University of London			
12:00 - 12:30	Alexander Hunter Australian National University Open Music with Early Instruments in an Electroacoustic Environment: An exploration of innovative anarchic small ensemble performance practice		
12:30 - 13:00	Alan Hilario Independent Composer Politics of notation: redefining the relationship between the audience and the performer		
13:00 - 14:00	Lunch	RHB268	
14 - 15:30 Session 2: Aesthetics and Institutions [RHB167]		Parallel Session 2: Building Instruments and Spaces [RHB274]	
Chair: Seth Brodsky, University of Chicago		Chair: Diana Salazar, City University	
14 - 14:30	Christine Dysers University of Leuven Exposing Demagoguery	Diego Alvim, Queens University, Belfast Composing spaces of enquiry	
14:30 - 15:00	Lauren Redhead Canterbury Christ Church University The Beautiful and the Political as Commitment and Representation	Olaf Hochherz City University of Hong Kong Using Instruments to do some thinking!	
15 - 15:30	Panos Ghikas Canterbury Christ Church University What music, what politics?: How corporate work and academia made me improvise more.	Danae Stefanou Aristotle University of Thessaloniki From imaginary museum to factory without walls: addressing the spatial politics of experimental and improvised music	

15:30 - 16:00	Coffee Break	RHB268	
16 - 17:30 Session 3: Staging Improvisation Chair: Matt Wright, Canterbury Christ Church University		RHB167	
16 - 16:30	Simon Fell University of Huddersfield A more attractive way of getting things done: questions of power and control in British improvised music		
16:30 - 17:00	Tina Krekels Edinburgh College of Art Staging Improvisation The loss of desire in improvisation practices		
17:00 - 17:30	Jeremy Peyton-Jones Goldsmiths, University of London Hierarchies of creative interaction – the political aspects of collaboration between composer and improvising musicians in Against Oblivion, Part 3		
17:30 — 19:30 Break			

19:30 – 21:00 Concert 1	Concert • Nicoleta Chatzopoulou: <i>distant fields for solo alto recorder and tape</i> (2014, UKP) Soloist: Sylvia Hinz • Franklin Cox: <i>Etudes 5—8, for Solo Cello</i> Soloist: Franklin Cox • Improvisation Trio Performers: Tina Krekels, Tristan Clutterbuck, Adam Campbell • Dorone Paris: <i>In The Lion's Den</i> Performers: Siobhan Mannion, Heidi Deisch, Inma Pavon, Claire O'Brein, Chara Charalambous, Sylvia Hinz • Alan Hilario: <i>wait here for further instructions</i> (UKP) Performers: New Music Ensemble, Goldsmiths	Deptford Town Hall	
Saturday 21st February			
9:30 - 11:00: Session 4: Emancipatory Politics		RHB167	
Chair: Matthew Shlomowitz, University of Southampton			
9:30 - 10:00	David Helbich Independent Composer INTEGRATION IS AN ACT - Artistic strategies for the performativity of the open space		
10:00 - 10:30	Caroline Lucas Independent Composer Women (re)producing/(re)producing women		
10:30 - 11	Federico Reuben Falmouth University Imaginary Musical Radicalism and the Entanglement of Music and Emancipatory Politics		
11 - 11:30	Coffee Break		

11:30 - 13:30: Keynote 2	Mathias Spahlinger, Berlin political implications of the material of new music Response: Max Paddison, Durham University Translation: Alistair Zaldua Chair: Roger Redgate	RHB167	
13:30 - 14:30	Lunch	RHB268	
14:30 - 16:00	Session 5: Politics of Material [RHB167] Chair: Jeremy Peyton-Jones, Goldsmiths	Parallel Session 5 Composition and Ideology Critique [RHB274] Chair: Dimitris Exarchos	
14:30 - 15	Franklin Cox Wright State University Projective Music	Chris Halliwell Goldsmiths, University of London The Composer as Ideologue	
15 - 15:30	Neil Smith University of Nottingham <i>passage/paysage</i> and the 'barbarity of continuity'	Peter Clark Independent Composer "In Action": Towards a musical staging of Étienne Balibar's égaliberté	
15:30 - 16	Nick Williams University of Huddersfield Engaged Composition, Dehierarchisation and the Politics of Practice	Liam Flenady Griffith University, Australia Si el clima fuera una composición: Reflections on counterpoint and commitment in my new work for piano and tape	
16 - 16:30	Short Coffee Break		
16:30 - 18:30	Session 6: Political Aesthetics Chair: Lauren Redhead, Canterbury Christ Church University	RHB167	

16:30 - 17	Seth Brodsky, University of Chicago “... there is no repetition ...” The Politics of Repeatedly New Music		
17 - 17:30	Livine Van Eecke University of Leuven Towards an exploration of Adornian aesthetics, social engagement, heritage of the past and development of the new in the music of Helmut Lachenmann		
17:30 - 18	Luigi Pizzaleo Conservatory of Rome Free Improvisation as Figural Representation of Social Relationships		
18 - 18:30	Trent Leipert Boston University Luigi Nono’s Late Period, States in Decay, and Subjects in Decline		
18:30 - 19:00	Break		
19—20:30: Keynote Concert 2 Mark Knoop & Aisha Orazbayeva: violin and piano		Deptford Town Hall	
	Caroline Lucas: 21 February 2015 for solo piano and fixed media (World Premiere) Lauren Redhead: i am but one small instrument, solo piano Mathias Spahlinger: extension, violin and piano (UK Premiere)		
21:00: Symposium Meal: The Thailand, 15 Lewisham Way, New Cross, London, SE14 6PP			

Sunday 22nd February			
10:00 – 12:00	Session 7: Sonic Ecology and Ontologies [RHB167] Chair: James Bulley, Goldsmiths, University of London	Parallel Session 7 Subaltern Voices [RHB274] Chair: Roger Redgate	
10:00 - 10:30	Stephen Wilkinson Goldsmiths, University of London Reworkings and Reconceptualisations: a compositional investigation into the ontology and identity of musical works	Marcello Messina Universidade Federal do Acre <i>Senza cialoma</i>: official historical narratives and Sicilian subaltern voices	
10:30 - 11:00	Juliana Hodkinson Independent composer Material and effects in turbulence: natural and synthetic vibrational practices in the composition and performance of contemporary music	Neil March Goldsmiths, University of London Representing Urban Events And Behaviours In Music Composition	
11:00 - 11:30	Augusto Di Scipio University of Paris The ideology of the sound object: a cognitive <i>inversion</i>. Notes for the biopolitics of music	Alistair Zaldua Goldsmiths The Politics of Translation	
11:30 - 12:00	Coffee Break		
12:00 - 13:00 Keynote 3	Bernadette Buckley, Politics Department, Goldsmiths, University of London Chair: Dimitris Exarchos, Goldsmiths	RHB167	
13:00 - 14:00	Lunch		

14:00 - 15:30: Concert 3 Peter Sheppard-Skaerved, solo violin Tom Mudd, electronics	Great Hall	
Hans Werner Henze <i>Für Manfred</i> (1989) Heinrich Biber <i>Der Schutzengel als Begleiter des Menschen</i> (ca. 1688) Helmut Lachenmann <i>Toccatina</i> (1985) Luigi Nono <i>La lontananza nostalgica utopica futura</i> (1988-9)		
Post Concert: Roundtable / Conclusion Speakers to be announced		